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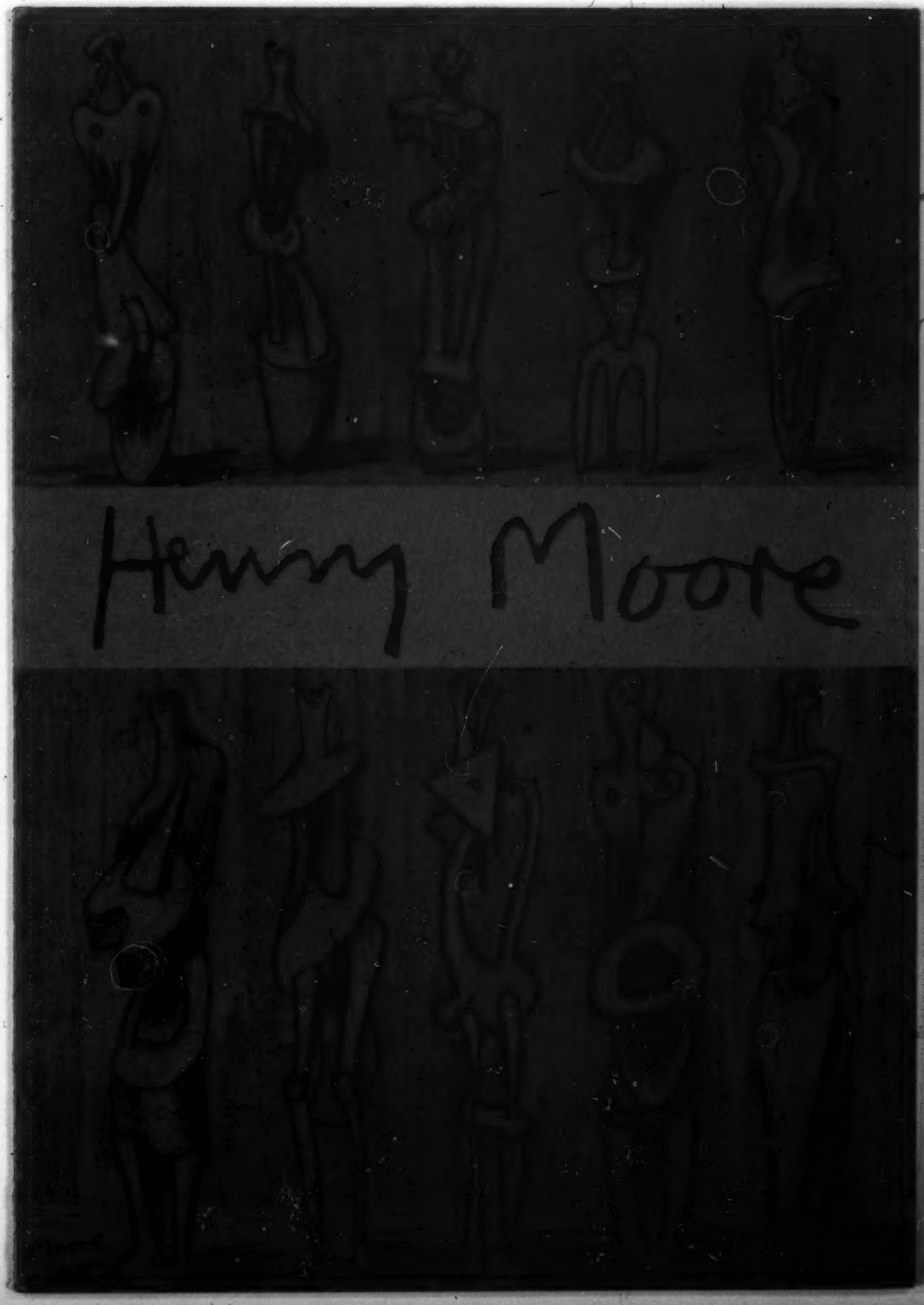
Henry Moore

HENRY MOORE

MARCH
6 — 31
1951

BUCHHOLZ GALLERY

CURT VALENTIN

32 EAST 57TH STREET · NEW YORK

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19. III. 1951.

[23]

HENRY MOORE, 1753

Notwithstanding I have told you my design of considering minutely the variety of lines which serve to raise the ideas of bodies in the mind, and which are undoubtedly to be considered as drawn on the surfaces only of solid or opake bodies: yet the endeavouring to conceive, as accurate an idea as is possible, of the inside *of those surfaces, if I may be allowed the expression, will be a great assistance to us in the pursuance of our present inquiry.*

In order to my being well understood, let every object under our consideration, be imagined to have its inward contents scooped out so nicely, as to have nothing of it left but a thin shell, exactly corresponding, both in its inner and outer surface, to the shape of the object

itself: and let us likewise suppose this thick shell to be made up of very fine threads, closely connected together, and equally perceptible, whether the eye is supposed to observe them from without, or within; and we shall find the ideas of the two surfaces of this shell will naturally coincide. The very word, shell, makes us seem to see both surfaces alike.

The use of this conceit, as it may be called by some, will be seen to be very great . . . and the oftener we think of objects in this shell-like manner, we shall facilitate and strengthen our conception of any particular part of the surface of an object we are viewing, by acquiring thereby a more perfect knowledge of the whole, to which it belongs: because the imagination will naturally enter into the vacant space within this shell, and there at once, as from a centre, view the whole form within, and mark the opposite corresponding parts so strongly, as to retain the idea of the whole, and make us masters of the meaning of every view of the object, as we walk round it, and view it from without.

WILLIAM HOGARTH

(Analysis of Beauty — Introduction), 1753.

Family Group. 1950. Original Plaster.
Commissioned for Barclay School, Stevenage, England.
Bronze in the collection of The Museum of Modern Art, New York.

HENRY MOORE'S "FAMILY GROUP"

From a forthcoming critical study
by Sir Kenneth Clark

The third commission*, the family group, is of far greater sculptural interest, perhaps because it involved problems of form rather than of sentiment. Moore had to find a means of uniting his favorite mother and child motive with a male figure. Before 1942 the male figure had been entirely absent from his work, but in that year he was asked to follow up his shelter drawings with studies of coal miners. Although

*Previous commissions: "Madonna and Child" Church of St. Matthew, Northampton, England; Memorial at Dartington Hall, Cornwall, England.

he comes of a mining family, Moore had never been down a pit, and the sight of men at work at the coal face was new and stimulating to him. The resulting drawings, perhaps because of their realism, have been dismissed too slightingly. In fact they lead him to assimilate a number of new forms which were of great value in his later sculpture. In particular he discovered that the male body could be rendered as a sort of wedge, hollow and taut, and this shape was well adapted to a new interest in metal sculpture which has been a feature of his work since the war. We feel, therefore, behind the numerous maquettes for the family group, many of which were cast in bronze, a real delight in formal invention, as of a theme and variations. Some of the variations were produced in response to a suggestion that a family should

consist of more than one child, a peculiarly exacting problem for Moore, who likes to think in trinities, not in squares. Yet admirable as most of the solutions are, he returned to what seems to have been the first model, and carried it out with only one major variation, the father's head. This is a most ingenious expression of the idea of a small form in a hollow. The child, which has almost filled the hollow of its mother's breast, is transformed to the emptier and more austere cave of the father. Even those who are normally deaf to the music of form must be aware of the beautiful counterpoint produced by the movement of the arms.

If we compare this group with Moore's early carvings in stone we can recognize how greatly he has advanced in freedom and confidence. The early figures derived a certain vitality from their stone-bound massiveness, but the sculptor's gifts of invention, vitality and drama are weighted down. This freedom is partly expressed and partly influenced by a use of metal which twenty years ago would have seemed

[40]

[20]

to Moore almost an evasion of responsibility. The culmination of this phase is the entirely metallic concept of the striding man.* All the ideas generated by the interplay of his formal sense and the medium, which had been modified in the public commission of the Family Group, are there incorporated in an untrammelled state. Even the bivalvular head of the father, sacrificed in the large group, reappears in a liberated form. The result is a work almost as far from the human norm as the stone goblins of 1937 but with a quasi-human personality and more than human energy. Unlike the apprehensive ladies of Battersea, it strides along, curious and conquering, its heads thrust forward almost aggressively over the fierce little shields which have taken the place of its breast.

This is the end of those responses to the male figure and its relation to metal which began in the drawings of miners, and it warns us how little the critic or psychologist can foretell the working of a creative artist's mind.

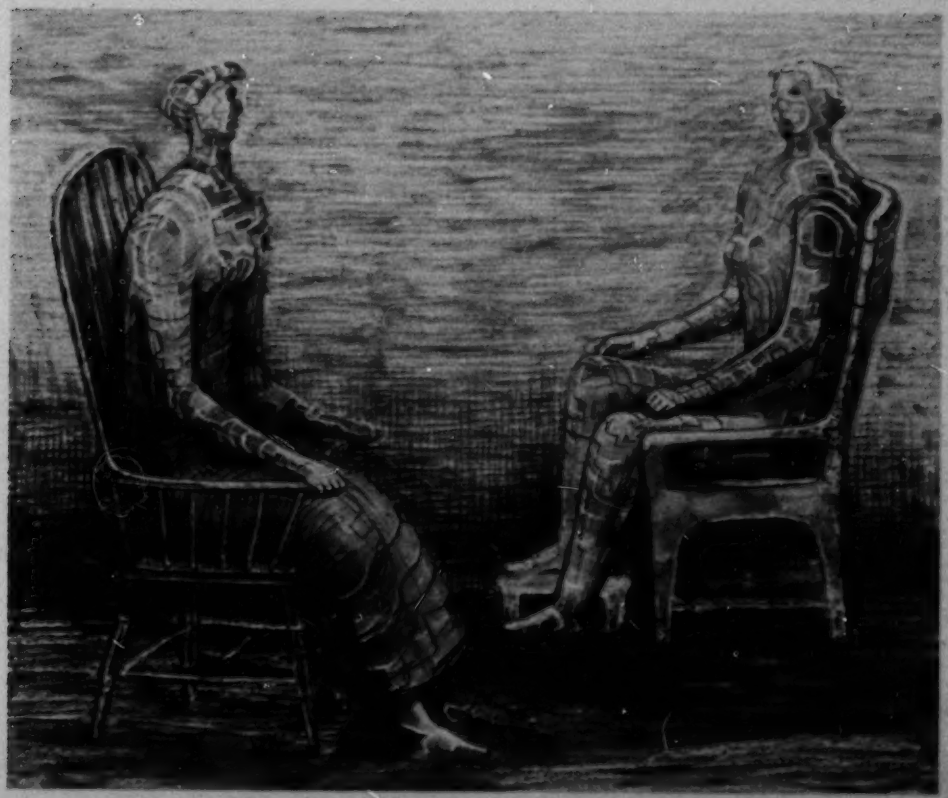
* Catalogue No. 27

[13]

[42]

[43]

[47]



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CATALOGUE

SCULPTURE

1 Carving
1931. Alabaster. H. 11½″

2 Composition
1932. Beech wood. H. 13″

3 Three-Piece Carving
1934. Ebony. H. 6″

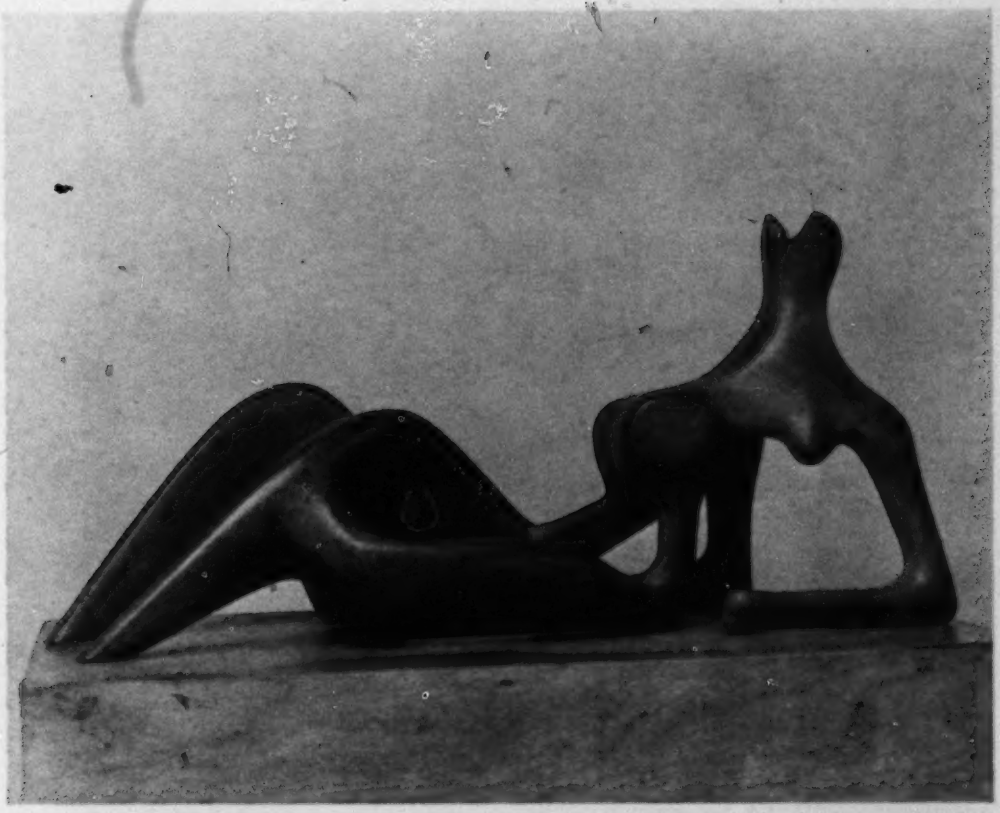
4 Carving
1936. Brown Hornton stone. H. 14″

5 Figure with Strings
1937. Lead. L. 11″

6 Reclining Figure
1937. Polished bronze. L. 8½″

7 Head
1937. Hopton Wood stone. H. 21″

8 Sculpture
1937. Bird's Eye marble. H. 19″



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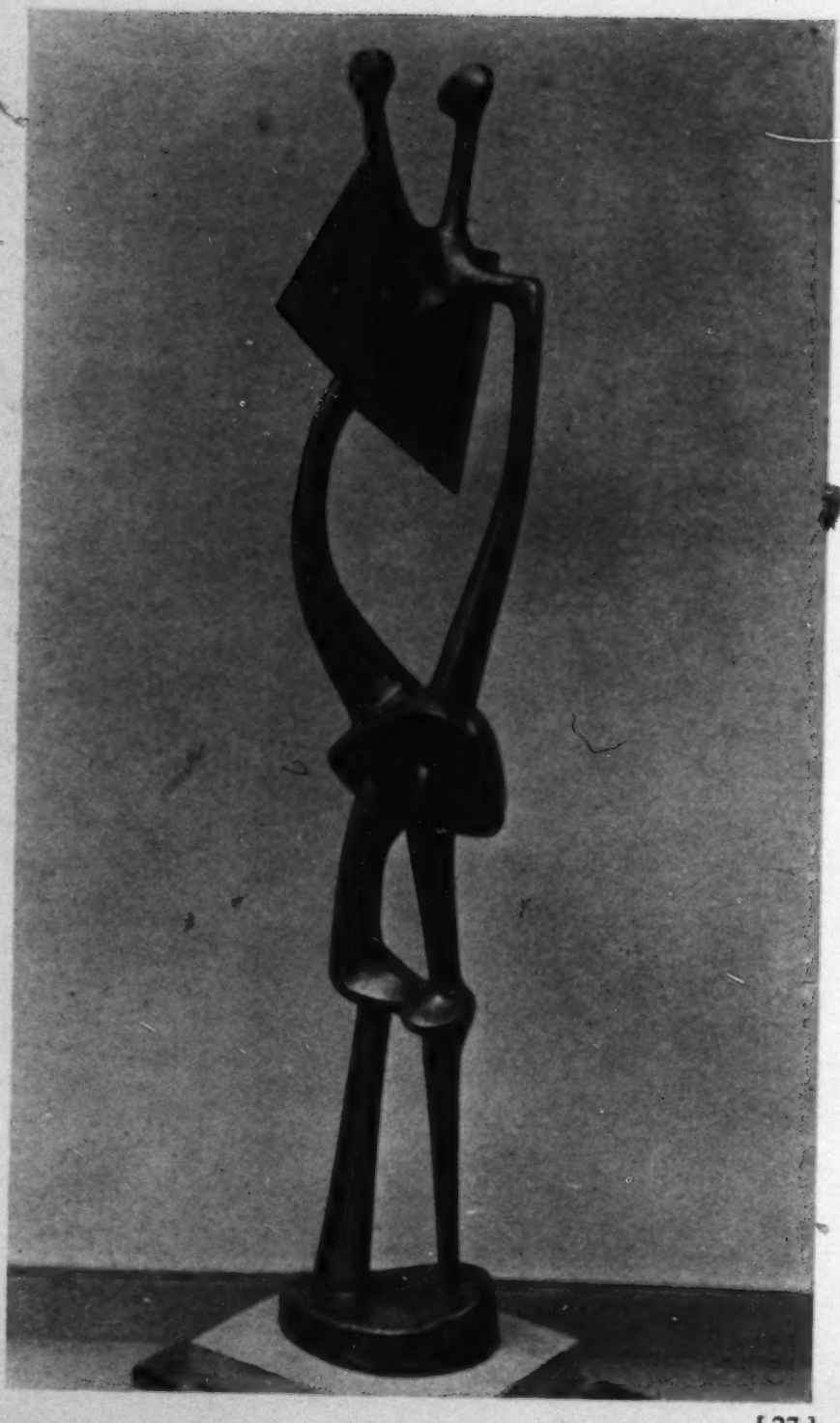


9 Reclining Figure
1938. Bronze. L. 5″

10 Reclining Figure
1938. Bronze. L. 5¼″

11 Young Bride
1940. Lead and wire. H. 5¾″

12 Family Group
1944. Bronze. H. 5¾″

13 Family Group
1945. Bronze. H. 6½″

14 Study for Elmwood Figure
1945. Bronze. L. 7″

15 Reclining Figure
1945. Bronze. L. 6½″

16 Reclining Figure
1945. Polished bronze. L. 16½″

17 Reclining Figure
1945. Bronze. L. 8″

18 Reclining Figure
1945. Bronze. L. 16″

Detail

19 Reclining Figure
1946. Bronze. L. 7″

20 Study for Battersea Park Figures
1946. Bronze. H. 8¾″

21 Reclining Figure
1946. Bronze. L. 6″

[25]

[33]

[22]

22 *Reclining Figure*
1947. Bronze. L. 6¼"

23 *Reclining Figure*
1950. Hopton Wood Stone.
H. 20" L. 30"

24 *Helmet*
1950. Bronze. H. 4½"

25 *Helmet*
1950. Lead. H. 13½"

26 *Study for Standing Figure*
1950. Bronze. H. 10½"

27 *Standing Figure*
1950. Bronze. H. 7'3"

28 *Head*
1950. Lead. H. 5¾"

29 *Rocking Chair I*
1950. Bronze. H. 12½"

30 *Rocking Chair II*
1950. Bronze. H. 11"

31 *Rocking Chair III*
1950. Bronze. H. 12½"

32 *Head*
1950. Bronze. H. 5¾"

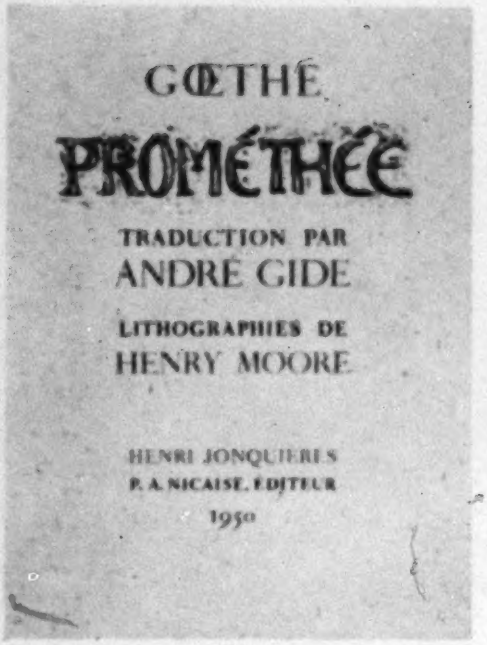
33 *Head*
1950. Bronze. H. 15"

34 *Reclining Figure*
1950. Bronze. L. 17½"

DRAWINGS, PASTELS, WATERCOLORS

[1946-1951]

35-65



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HENRY MOORE

SCULPTURE AND DRAWINGS

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